



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ART READING: MAGAZINES AND RECENT BOOKS—I

THE PORTFOLIO MONOGRAPHS

December

Italian Book Illustrations, Chiefly of the 15th Century
Alfred William Pollard

January

The Early Work of Raphael Julia Cartwright

February

The Art of William Quiller Orchardson
Walter Armstrong

THE ART JOURNAL

December

Illustration: "Les Bébés du Luxembourg"
Original lithographs by J. McNeill Whistler
Eugène Delacroix Claude Phillips
Art and Mr. Whistler
Ancient and Modern Dancing; the Minuet
Ancient Cambodian Art J. Thomson
The Hobart (Tasmania) Art Gallery Frewen Lord
The Henry Tate Gallery Walter Armstrong
The British Art Gallery; the Final Plans

January

Illustration: "The Garden of the Hesperides"
After the painting by Sir Frederic Leighton
The Langham Sketching Club
The House of a Japonist Collector—I Ernest Hart
William Hunt James Orrock
Laver Marney Tower and Church in Essex T. McDougall Mundie
Yorkshire Crafts: Woollens and Worsteds R. C. Gill
Paintings and Sculptures as Histrionic Studies W. Shaw-Sparrow

February

Illustration: "The Morning after the Fête"
After the painting by Ludwig Knaus
"Santa Sophia" Richard Davey
Critical Studies at the National Gallery—II. The Veronese School J. P. Richter
Art in the Poster Frederick Wedmore
The New Style of M. Puvis de Chavannes Jean Bernac
Albert Moore
Progress in Cotton Printing Lewis F. Day
The Langham Sketching Club—II

THE STUDIO

December

Illustration: "The Japanese Gown"
After the painting by P. Wilson Steer
The New English Art Club Frederick Wedmore
A Designer of Paper Hangings: An interview with Mr. Walter Crane
A Note on Mr. John Da Costa and His Work E. B. S.
The Value of Precedent C. Harrison Townsend
A New German Designer: Joseph Sattler Charles Hiatt

January

Illustration: "A Naiad"
After the painting by J. W. Waterhouse
J. W. Waterhouse and His Work A. Lys Baldry
Afternoons in Studios: A chat with Mr. Whistler
The Royal Society of Painters in Water Colors Frederick Wedmore
An Ideal Suburban House M. H. Baillie Scott

February

Illustration: "A Wet Day"
After the colored woodcut by Utamaro
The Art of Utamaro S. Bing
Venetian Art Frederick Wedmore
Some Notes on the Work of Louis Fairfax-Muckley
The Revival of Ivory Carving in Belgium Fernand Khnopff
Royal Academy School. Prize designs
Photographic Studies of Foregrounds C. F. Townsend
On Some Recent Designs by Will H. Bradley, of Chicago

THE MAGAZINE OF ART

January

Illustration: "Autumn Leaves" By Sir J. E. Millais
Private Picture Collections in Glasgow and West of Scotland: Mr. A. J. Kirkpatrick's Collection Robert Walker
Art in the Theatre: Art in the Ballet—II C. Wilhelm
Poem: Forget Not Yet Sir Thomas Wyatt
Thomas Hope McLachlan. With portrait Selwyn Image
English "Arts and Crafts" from a Frenchman's Point of View—Part II Victor Champier
Sculpture of the Year Claude Phillips
Munich as an Art Centre M. H. Spielmann

February

Illustration: "Kilchurn Castle" By David Law
Alfred East, R. I. With portrait Walter Armstrong
Glimpses of Artist Life: Diners at the "Punch" Dinner Table M. H. Spielmann
Shakespeare's Songs: Ariel's Song from "The Tempest" With illustration by C. Ricketts
Mr. Yerkes' Collection at Chicago: The Old Masters—I F. G. Stephens
Colonel Goff's Etchings Frederick Wedmore
Perugia: "A City Set on an Hill." With illustrations Mrs. Frank W. W. Topham
Some Scottish Bindings of the Last Century S. T. Prideaux

March

Illustration: "Ophelia" By J. W. Waterhouse
Art in the Theatre. The Architecture of Theatres: What it Has Been—What it Ought to Be—Part I Gustav Redon
Four Winter Exhibitions Claude Phillips
Songs from Shakespeare: Amiens' Song in "As You Like It." With illustrations by Gerald E. Moira
Adolphe Schreyer Prince Bojidar Karageorgevitch
Mr. Yerkes' Collection at Chicago: The Old Masters—II F. G. Stephens
Pen and Pencil Sketches: A Review
Orissa: The Holy Land of India J. Middleton Macdonald

THE ART AMATEUR

January

Illustration: "The Watering Place"
After the painting by Leon Flahaut
The National Academy of Design
Water-Color Club's Exhibition
Portraits of Women
Drawing for Reproduction Ernest Knauff
Flowers in Pen-and-Ink Elizabeth M. Hallowell
An Art Student's Year in Paris J. Sutherland
William Adolph Bouguereau
Glass Painting in Vitriifiable Colors—I Joseph F. Floegel, Jr.

February

Illustration: "Traveling Minstrels"
After the painting by Trotter
The Inness Paintings
Carolus-Duran
Drawing for Illustration Ernest Knauff
Flower Drawing in Pen-and-Ink Elizabeth M. Hallowell
Hints on Artistic Anatomy
An Art Student's Year in Paris J. Sutherland
Landscape Painting M. B. O. Fowler
The Painting of the Head in Oil J. Boyd
Glass Painting in Vitriifiable Colors—II Joseph F. Floegel, Jr.

March

Illustration: "A Rustic Beauty"
Lead-pencil drawing by Albert Lynch
The Water-Color Society's Exhibition
The Architectural League Exhibition
Exhibition of the Woman's Art Club J. Sutherland
An Art Student's Year in Paris
Albert Lynch. With portrait
Drawing for Reproduction Ernest Knauff
Figure Painting M. B. O. Fowler
R. M. Shurtleff on Landscape Art
Flowers in Pen-and-Ink Elizabeth M. Hallowell

ART READING: MAGAZINES AND RECENT BOOKS—II

THE ART INTERCHANGE

January

A Typical American Pottery Edwin Atlee Barber
An Evening with the Bohemian Sketch Club of Buffalo Edward Hale Brush

Marcus Waterman
Mr. Ranger's Point of View Mary McNeil Scott
Fujisan in Japanese Art Frank T. Robinson
An American Art School C. C. Clark
Church Embroideries. Fourth paper Diana White
Wall-Paper Designing

February

Frontispiece: "George Inness" By V. Gribayedoff
Amateur Photography as an Art Educator Horace Markley
Collectors and Collections Carlotta Norton Smith
Puvie de Chavannes Carlo Lloyd
Luca della Robbia and Majolica
Some Living American Painters. Critical Conversations
by Howe and Torrey. Eleventh paper
House Decoration as a Business for Women Philip G. Hubert, Jr.
Wall-Paper Designing Diana White
The Essentials of an Art Atmosphere Estelle M. Hurl

March

Frontispiece: "Edwin A. Abbey" By V. Gribayedoff
On the Track of a Samovar Philip G. Hubert, Jr.
Amateur Bookbinding Polly King
Some Living American Painters. Critical Conversations
by Howe and Torrey. Twelfth paper
Art a Factor of Everyday Life
Exhibition of the Water Color Society
Church Embroidery. Fifth paper C. C. Clark
Pierced and Chased Silver Ornaments J. W. Van Oost

THE ARTIST

January

The Wedgwood Institute
Sketches by Michael Angelo
An Appreciation of Cecil Lawson
An Ideal Vehicle for Oil Painting
Religious Art
The Teaching of Art Charles Hiatt
H. C. Standage

February

An Artistic Biography. Illustrations by Albert Moore
Mr. Henry Blackburn's Studio
A New Illustrator (Mr. W. J. Urquhart)
Past, Present, and Future of Color Printing
A Few Greek Coins

THE ART STUDENT

January

Learning to Draw—XXXIV. Drawing in Relation to Painting—Being a partial review of Frank Fowler's "Portrait and Figure Painting"
Brief Biographies—Maurice Leloir
Learning to illustrate—XXX. Pennell's "Pen Drawing"

March

Brief Biographies—Maurice Leloir
The Book of Sir Galahad

THE MONTHLY ILLUSTRATOR

January

The Origin of a Type of the American Girl Richard Harding Davis
Gruetzner's Smiling Monks Charles de Kay
A Glimpse of Parisian Art Anne Toncey Gibert
In Washington George Gibbs
Mahstick's Model Kate Carter
Picturesque Pennsylvania Lillie Knoche
Monda: A novel George Parsons Lathrop
The Field for Aquarelles Owen Risque
Ideal, Yet Real Philip G. Hubert, Jr.
Abandoned Farms for Studio Purposes Harriette Bowdoin
The Great School of Nature Alfred Trumble
Some Characteristics of English Art Charlotte Adams
The Requirements of Black and White Henry Milford Steele

Artists as Historians

Random Recollections of a Veteran Illustrator

With Horses and Dogs

Old English Pottery and China in America

The Crown of Sorrows

February

An Enthusiast in Painting Charles W. Larned
An American Painter of Sentiment Dora Reed Goodale
Beauty of the Lilies Charles C. Abbott
The Flowers Narcissus Mercy Blaisdell
The Detroit Art School Helen Elizabeth Keep
An Engraver of the Eighteenth Century Edward T. Heyn
By the Grace of Terpsichore and Bacchus Mary T. Earle
In German Harvest Fields J. J. Raulston
An Idealist of the Stars Alfred Trumble
In the Paths of the Poets Marguerite Tracy
Monda: A novel George Parsons Lathrop
Phantasiekoepfe Elizabeth W. Champney
A Plea for Simplicity of Subject Clarence Cook
Progress of Accuracy in Pictorial Art Edward King
Still-Life Reveries T. Dwight Parkinson
Story-Telling as a Motive in Painting Jno. Gilmer Speed
The White City and the English Cathedrals Charles Turner

March

A Reminiscence of George Inness Elliott Daingerfield
Peasant Life in Normandy Gertrude Kasebier
Leaves from Nature's Yellow Book Lennie Greenlee
Oriental Travel under Protest John Kendrick Bangs
Le Faouet and its Patron Saint Robert Ranger
A French Master Marguerite Tracy
Early Artistic Watches George F. Kunz
A Bird-House Town Blanche Dillaye
An Art Vol-au-vent Clarence Cook
Some Revolutionary Reminiscences Nym Crinkle
The Kivas and Kisis of Tusayan Ernest Ingersoll
The Cross and Serpent and Aboriginal Art John Denison Champlin
Figure Composition in Photography Tudor Jenks
The Hypnotism of Paul Tiliier Hillary Bell
Lakes in Art: Killarney Charles Turner
Monda: A novel George Parsons Lathrop
Refinement of the Line Alfred Trumble
A Philosopher and a Butterfly C. H. A. Bjerregaard

THE ARCHITECTURAL RECORD

January-March

Frontispiece: "The Ancient Theatre in Taormino"
Christian Altars and Their Accessories Caryl Coleman
Modern Mosaics Isabella de Barbieri
The Musical Ideals of Architecture. Part I
A White Enameled Building H. Toler Booraem
The Historical Monuments of France Charles E. Jenkins
A History of Old Colonial Architecture Russell Sturgis
Montgomery Schuyler

THE CENTURY MAGAZINE

January

Old Dutch Masters—Govaert Flinck Timothy Cole

February

Characteristics of George Inness George W. Sheldon

March

Pieter de Hooch Timothy Cole
Jean Carriès: Sculptor and Potter Emile Hovelaque

SCRIBNER'S MAGAZINE

January

American Wood Engravers—Henry Wolf

February

Recent Work of Elihu Vedder W. C. Brownell
American Wood Engravers—Gustav Kruel

March

American Wood Engravers—Francis S. King

ART READING: MAGAZINES AND RECENT BOOKS—III

THE COSMOPOLITAN

January
The Cathedrals of France Barr Ferree
March
The Beautiful Models of Paris Fr. Thiébauld Sisson
Beauty from an Indian's Point of View R. W. Shufeldt

THE ATLANTIC MONTHLY

February
New Figures in Literature and Art—I. Daniel Chester French R. Cortissoz

HARPER'S MAGAZINE

February
Art in Glasgow Elizabeth Robins Pennell

THE NEW ENGLAND MAGAZINE

March
Old Dutch Houses on the Hudson William E. Ver Planck

LIPPINCOTT'S MAGAZINE

March
The Artist's Compensations William C. Lawton

MUNSEY'S MAGAZINE

March
With Brush and Rod C. Stuart Johnson

MANCHESTER QUARTERLY

January
Winckelmann and the Art of Ancient Greece J. Walker

RECENT ART BOOKS

Anatomy and Art Robert Fletcher
Select Passages from Ancient Writers, Illustrative of the History of Greek Sculpture Stuart H. Jones
Manual of Roman Antiquities W. Ramsay
Society Pictures George Du Maurier
The Venetian Painters of the Renaissance Bernhard Berenson
An Artist's Reminiscences Rudolph Lehmann
George Romney and His Art Hilda Gamlin
The Life and Times of A. E. Durand John Durand
Reminiscences of a Portrait Painter George P. A. Healy
Lorenzo Lotto Bernhard Berenson
Childhood in Literature and Art Horace E. Scudder
Costume of Colonial Times Alice Morse Earle
The Norman Monuments of Palermo Arne Dehli and G. Howard Chamberlin
The Renaissance under the Valois Charles T. Mathews
A Farm in Fairyland Laurence Housman
The End of Elflintown Jane Barlow
Illustrated by Laurence Housman
Cinderella and Jack and the Beanstalk. With illustrations by R. Anning Bell Jane Barlow
The Battle of the Frogs and the Mice Pictured by Francis Bedford
Tom Cringle's Log. Illustrations by Frank Brangwyn
Spenser's "Faerie Queene." With illustrations by Walter Crane
The Ugly Duckling. Illustrated by T. Van Hoytema
The Crystal Ball Alice Sargent
Illustrated by Mary Sargent Florence
The Amber Witch William Meinhold
Ornamental Carpentry Francis Chilton-Young
Decorative Work for House and Home Francis Chilton-Young

EIGHT CANONS FOR STAINED GLASS WORKERS. BY CARYL COLEMAN

I

From The Architectural Record The color value of glass, its principal excellence, depends for its brilliancy upon the pureness of the color and its unequal distribution, together with an unevenness of texture in the glass.

II

Next to color, the chief excellence of glass, for decorative window work, is its translucency, and in order to render available this quality, to the utmost extent under every conjuncture, paint and enamels should be avoided as far as possible, as they lessen the translucency, augment the opacity and make the glass lifeless, hence the mosaic system of work should be followed.

III

As leads are necessary in the construction of a color-glass window, and as their office is primarily mechanical, they should, therefore, be made an integral part of the design in order to overcome their purely constructive appearance; moreover the lead lines should be softened, where it can be done without interfering with the general effect, by plating them with glass.

IV

The worker in glass should never seek for an effect which is incompatible with the material.

V

It is to be remembered that the glazier's art is but a handmaiden to architecture, therefore colored-glass-windows should be in harmony with their architectural surroundings, not only in color but also in form.

VI

Glass work has its own proper field, and the moment it leaves that field it deteriorates.

VII

Truthfulness in the glazier's art, as in all arts, is essential to its lasting success.

VIII

As the commercial spirit kills all true art it is to be avoided by the artist in glass, if he hopes to attain the best results, and be remembered by posterity.